The Michele Berton Memorial Lectures on Japanese Art

The First Fifteen Years

only at LACMA

Previous Michele Berton Memorial Lectures on Japanese Art

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The Michele Berton Memorial Lectures on Japanese Art

The First Fifteen Years

The Michele Berton Memorial Lectures on Japanese Art were conceived to advance research on Japanese art and to communicate these findings to a broad audience. The annual lectures cover the entire range of Japanese art from the earliest times to the contemporary scene, and embrace all media. The lectureship was established in 1988 at the Los Angeles County Museum of Art by the family of Michele Berton, who was for many years a docent at the museum. Onetime resident of and frequent visitor to Japan, Michele Berton felt a special affinity for that country and her Japanese friends and had a deep understanding of Japanese culture. The fifteen previous lectures in the series are listed and described briefly here.

"Sequence and Juxtaposition: Narrative Structure as a Key to Understanding the Genji Scrolls"

Maribeth Graybill
Assistant Professor of Japanese Art History, University of California, Berkeley

The opulent Genji scrolls, painted for the imperial court in the twelfth century, are among the oldest surviving examples of painting based on *The Tale of Genji,* the classic novel by Murasaki Shikibu. In the first annual Michele Berton Memorial Lecture, Dr. Graybill examined the text-image relationships that inform these masterpieces of Japanese art and demonstrated how the paintings present a unique interpretation of the Genji text.

MARIBETH GRAYBILL has been a student of Japanese culture for more than thirty years. Her training in Japanese studies was at the University of Michigan—where she obtained her M.A. in 1975 and Ph.D. in 1983—and in Japan. She has published several studies on *kasen-e* (imaginary portraits of poets) and more recently on the *haiga* of Yosa Buson, the famous eighteenth-century haiku poet and painter.

The Tale of Genji (detail); Japan, late 17th–early 18th century; album; ink and color on gold paper; complete set: 7½ x 6¼ x 2 in. (19.0 x 15.9 x 5.0 cm); Los Angeles County Museum of Art, Etsuko and Joe Price Collection. Photo © 2003 Museum Associates/LACMA

"Zenkōji and Its Icon: The Search for Salvation in Medieval Japan"

Donald F. McCallum
Chair of the Department of Art History, University of California, Los Angeles

One of the most important cults of medieval Japan worshipped the "Living Buddha," an icon housed in the Zenkōji temple in the city of Nagano. The Living Buddha, a small, gilt-bronze triad, portrays Amida Buddha flanked by two attendant Bodhisattvas, Kannon and Seishi. Cult members believed that the triad was made in ancient India during the lifetime of Shaka (Sakyamuni), the historical Buddha, and that its image first flew to the Korean kingdom of Paekche, then finally reached Japan in the sixth century.

Although the Zenkōji cult appears to have formed during the Heian period, it did not flourish until the subsequent Kamakura period. Hundreds of branch temples, each enshrining a replica of the Living Buddha, then spread throughout Japan. The belief system associated with the icon guaranteed worshippers salvation from hell and rebirth in paradise. This message was especially compelling in the thirteenth century to the newly powerful warrior class, which brought about one of the most fundamental transformations in all of Japanese history.

Professor McCallum's lecture explored the mythology, the ritual practices, and the overall structure of the cult's belief system. He focused on the overwhelming importance of the icon itself in the development of the Zenkōji tradition, providing a broader and more meaningful context for the study of other religious icons in Japanese art.

DONALD MCCALLUM is a specialist in Japanese Buddhist art. He lived in Japan for a number of years and has traveled extensively throughout Asia. The subject of this lecture has been a topic of research for Professor McCallum for about twenty years, during which time he visited temples and museums in a number of areas in Japan. He has authored numerous publications on this subject, including an extensive monograph in English.

Amida Buddha; Japan, Kamakura period, 1185–1334; bronze with traces of gilding; 19¼ x 5⅝ x 4⅜ in. (48.8 x 14.2 x 11 cm); Los Angeles County. Museum of Art, The William T. Sesnon, Jr., Bequest. Photo © 2003 Museum Associates/LACMA

"Ichikawa Danjūrō and the Connection between Kabuki, Religion, and Ukiyo-e"

Laurence R. Kominz
Associate Professor of Japanese Language and Literature, Portland State University

Professor Kominz examined the religious contexts and artistic consequences of kabuki as performed by the most famous acting family in the history of the medium: the Ichikawa family of Edo, represented by twelve generations of actors named Danjūrō. Danjūrō I invented *aragoto,* or "wild acting," in the late seventeenth century, and his successors continued and modified the tradition. Danjūrō I's acting was inspired by the religious rites and accoutrements of the Shugendō sect, and he introduced to the stage violent dieties such as Fudō, and heroes like Soga Gorō, figures that have appeared again and again in kabuki plays since 1690.

The Ichikawa family also created a new role for ukiyo-e prints beyond their traditional uses as advertisements or souvenir portraits for kabuki shows and theatrical companies: after the arrival of religion on the kabuki stage, some of these prints were also intended to serve as sacred talismans.

Professor Kominz described an era in which actors, abbots, painters, townsmen, and peasants interacted to create a system of religious beliefs and practices expressed in artistic creativity. The products of this collaboration still impress us, both on the kabuki stage and in the art museum.

Laurence Kominz is a specialist in Japanese theater. He received his Ph.D. in 1985 from Columbia University, has published essays and articles on noh, *kyōgen, bunraku,* and kabuki, and recently edited a book entitled *The Language of the Puppet.* He has studied and performed noh, *kyōgen,* and *gidayū bushi* in Japan, and in Portland he studies *Fujima-ryū buyō* dance.

Toyohara Kunichika, Japan, 1835–1900; *Ichikawa Danjūrō as Soga Gorō*, 1898; color woodblock print; embossing, brass; 12⅞ x 8⅜ in. (32.7 x 21.5 cm); Los Angeles County Museum of Art, Julian C. Wright Bequest. Photo © 2003 Museum Associates/LACMA

"From Modelbook to Sketchbook: Sinophiles, Europhiles, and the Visual Revolution in Eighteenth-Century Japanese Painting"

Melinda Takeuchi
Associate Professor of Japanese Art, Stanford University

In this lecture Dr. Takeuchi attempted to account for the radical transformations that occurred in painting during the eighteenth century in Japan. She investigated the impact of Chinese and Western realism on Japanese culture during a period of national seclusion and explored the various meanings of realism held among its practitioners.

At first glance raw realism might seem uncongenial to the traditional Japanese penchant for the oblique, the suggestive, the emotional, and the understated. Indeed, realism tended to be incorporated into the Japanese artistic vision piecemeal rather than comprehensively. But its influence became so pervasive that no school of painting, even the school traditionally associated with the modelbook transmission of images within studio workshops, was left untouched.

A native of Los Angeles, MELINDA TAKEUCHI attended University of California, Santa Barbara, where she received her B.A. in Asian studies and M.A. in art history. She earned her doctorate in Japanese art history at the University of Michigan in 1989. From 1991 to 1992 she held a Stanford Humanities Center Fellowship to complete a study on Japanese genre painting begun by the late Carolyn Wheelwright of Yale University.

Dr. Takeuchi specializes in the painting, calligraphy, and graphic art of Edo-period Japan. Her publications and lectures include investigations of supernatural themes in Japanese art, satire and censorship, the historiography of literati painting, the Japanese sense of place, and the role of the artist in Japanese society. Her book *Taiga's True Views: The Language of Landscape Painting in Eighteenth-Century Japan* was published by Stanford University Press in December of 1991.

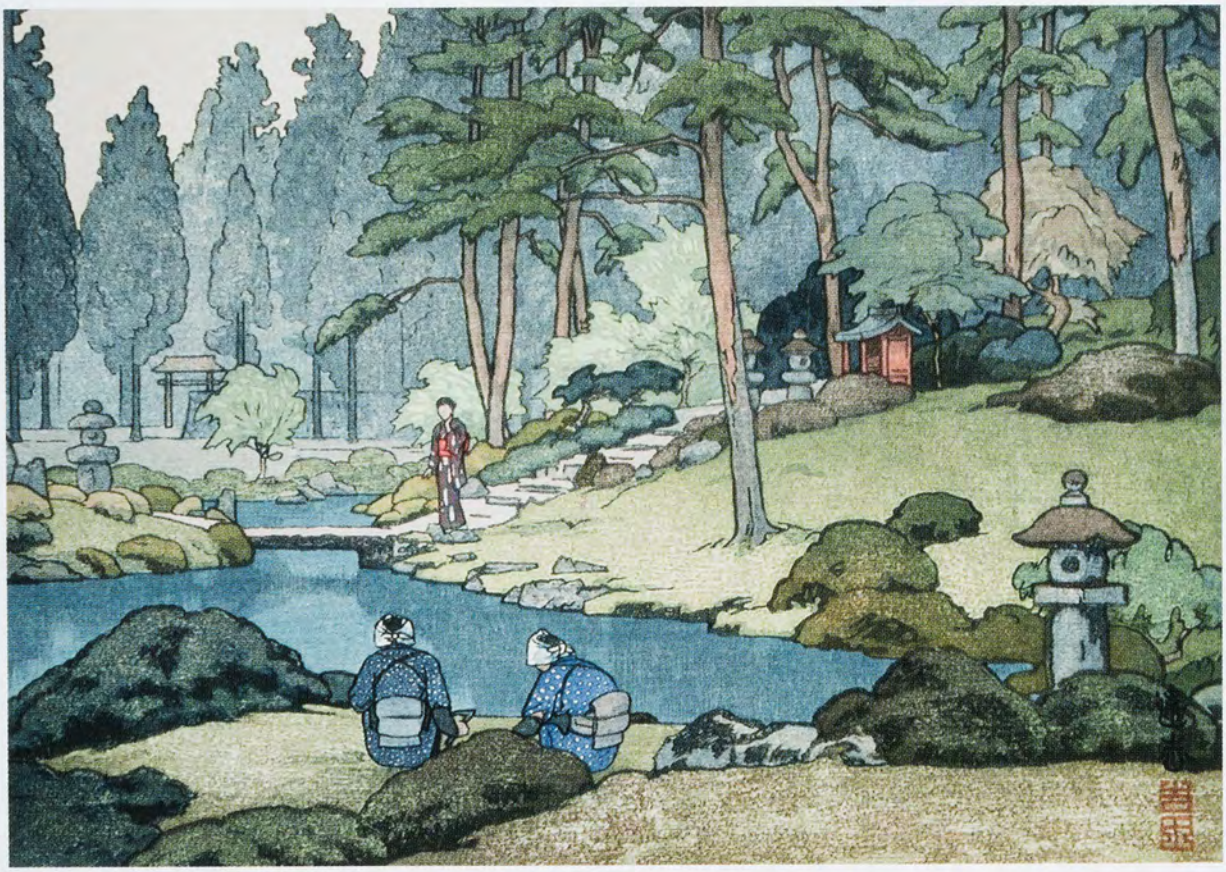
Kitagawa Utamaro, Japan, 1753–1806; *Picture Book of Selected Insects*, 1788; set of two woodblock-print books; brocade cover; each: 10⅝ x 7¼ x ¼ in. (26.9 x 18.4 x 0.6 cm); Los Angeles County Museum of Art, Gift of Caroline and Jarred Morse. Photo © 2003 Museum Associates/LACMA

"Poetic Pavilions: Literary Allusions in Japanese Garden Design"

Bruce A. Coats
Associate Professor of Art History and Humanities, Scripps College

The close relationship between literature and the visual arts in Japan is well demonstrated by examples of Japanese gardens. Not only have these landscaped sites inspired poetry, but often gardens have been designed to recall famous verses or to suggest familiar narratives. Many plantings and rock arrangements allude to poems from *The Tales of Ise* or re-create features described in *The Tale of Genji.* Such references challenge the viewer to recollect the literary sources and "read" the garden in a particular way. These literary allusions were especially popular during the Edo period (1615–1868), when they were used in gardens created for the samurai. In this lecture Dr. Coats discussed the traditions of literary inspiration for Japanese garden design, with a particular focus on castle gardens and daimyo estates.

Bruce Coats received a Bachelor of Architecture degree from Rice University in 1971 and has been studying Asian architectural history since 1976, completing his doctoral dissertation on Zen monastic architecture in China and Japan at Harvard University in 1985. He is currently writing a book on Zen temple architecture and has just returned from eight months in Japan on a Fulbright Research Grant. Professor Coats served as a consultant to the Smithsonian Institution for their hour-long television documentary on Japanese gardens entitled *Dream Window: Reflections on the Japanese Garden,* which aired on PBS.



Yoshida Tōshi, Japan, 1911–1995; *Linnoji Garden*, 1941; color woodblock print; image: 6 7/8 x 9 9/16 in. (17.5 x 24.3 cm); sheet: 8 x 10 7/8 in. (20.3 x 27.6 cm); Los Angeles County Museum of Art, Gift of Chuck Bowdlear, Ph.D., and John Borozan, M.A. © Yoshida Tōshi Estate. Photo © 2003 Museum Associates/LACMA

"Dimensions of Space in Japanese Painting"

Kendall H. Brown
Professor of Asian Art, School of Fine Arts, University of Southern California

Japanese painting has often been described as flat. The Japanese genius, it has been asserted, manifests itself in the decorative treatment of the two-dimensional surface rather than in exploration of illusionistic spatial depth. In his lecture Dr. Brown proposed that the supposed flatness of Japanese art is essentially a value judgment based on Western ideas of space and that, in fact, there is considerable and significant space in Japanese painting. It was precisely because of their native ideas about space that most later Japanese painters remained uninterested in objective Western illusionism. The Japanese approach to space is complex, subjective, and conceptual, founded on Buddhist ideas of cognition and perception of material phenomena. Dr. Brown explored the concepts of mutability and interpenetration as expressed in "transitional space," "conceptual space," and "literary space" and concluded with some observations on non-Western types of spatial illusionism.

KENDALL BROWN, a specialist in Japanese painting, teaches Asian art in the School of Fine Arts at the University of Southern California. A native of Los Angeles, he was educated at the University of California, Berkeley, and at Yale University. He also studied at Kyoto University on a Japan Foundation fellowship and at Osaka University on a Japanese Education Ministry fellowship and has had fellowships at the Metropolitan Museum of Art and the Art Institute of Chicago. Although Mr. Brown's publications focus on the relation of classical literature and tea aesthetics in seventeenth-century painting, his academic interests range from Chinese hermit themes in Momoyama painting to homoerotica in Japanese art. He is currently researching Japanese gardens in California and the Shinhanga movement in early-twentieth-century prints.

Katsukawa Shunshō, Japan, 1726–1792; *Tales of Ise: Narihira's Servant Delivering a Letter to Takako*, c. 1766; color woodblock print; image: 8½ x 6⅛ in. (21.6 x 15.4 cm); sheet: 8½ x 6⅛ in. (21.6 x 15.4 cm); Los Angeles County Museum of Art, Gift of C. W. A. Buma. Photo © 2003 Museum Associates/LACMA

"The Life and Lore of Shinto Shrines"

Robert S. Ellwood
Professor of Religion, University of Southern California

The Shinto religious tradition, unique to Japan, provides a glimpse into the nation's soul. Shinto (the way of the gods) is the worship of the many *kami,* or local deities, believed to be indigenous to Japan and honored in some eighty thousand shrines scattered across the island nation. Whether simple and rustic like the Grand Shrines of Ise or ornate and gilded like those of Nikkō, these places of worship possess a singular appeal. They are often located in sites of great natural beauty, and their unmistakable *torii* gates are clearly meant to separate these quiet, sacred areas from the bustle of everyday life.

The *matsuri,* or festivals, of Shinto shrines, which occasionally disrupt their peaceful atmosphere with boisterous drumbeats, color, and pageantry are incomparable reservoirs of folk culture as well as memoirs of Japan's dramatic past.

In his lecture Dr. Ellwood discussed common architectural and religious features of Shinto shrines, including the *torii,* the *chigi* (distinctive crossbeams), the *kagura-den* (place of sacred dance); and the three major sectors of a shrine building: the *haiden* (hall of worship), the *heiden* (hall of offerings), and the *honden* (inner sanctuary). He presented an overview of divergent families of shrines and styles of architecture. In addition he discussed the Grand Shrines of Ise, the premier national and imperial shrines, which are considered especially pure examples of ancient Japanese architecture. Rebuilt on different sites every twenty years, most recently in 1993, the Ise shrines are at once primordial and new.

ROBERT ELLWOOD is a professor of religion at the University of Southern California. A specialist in Japanese religion, Dr. Ellwood spent his final year of graduate study (1966–67) in Tokyo at the Kokugakuin University's Institute for Japanese Culture and Classics, where he completed a dissertation on Heian-period Shinto court rituals. He received his doctorate in the history of religion from the University of Chicago. Since then he has published numerous works in religious studies, including *The Feast of Kingship* on Japanese imperial enthronement rites, a book on the Japanese "new religion" Tenrikyo, and textbooks on Japanese religion and culture.

Kawase Hasui, Japan, 1883–1957; *Fudō Shrine at Meguro*, 1931; color woodblock print; image: 14⅜ x 9⅞ in. (36.5 x 25.0 cm); sheet: 15½ x 10⅜ in. (39.4 x 26.4 cm); Los Angeles County Museum of Art, Gift of Mr. and Mrs. Felix Juda. © Kawase Hasui Estate. Photo © 2003 Museum Associates/LACMA

"Two Snowy Peaks Viewed from Afar: Some Chinese Thoughts on Sesshū and Sesson"

James Cahill

For almost five hundred years Sesshū Tōyō (1420–1506) has been regarded universally as a towering figure in Japanese painting, while Sesson Shūkei (1504–1589?) has languished intermittently in near obscurity and critical disregard. James Cahill argued persuasively for a reevaluation of their relative merits in the context of their relationship to the Chinese painting of their era. In the case of Sesshū, Cahill emphasized the derivation of his work from other schools, including Zhe school painting of Ming China, Song-Yuan painting, and the Southern school manner associated with Chinese scholar-amateur artists. In the case of Sesson, Cahill focused on evidence of his innovative spirit: the brief theoretical essay ascribed to him, "Setsumon teishi," and his remarkable self-portrait in the collection of the Yamato Bunkakan.

JAMES CAHILL's principal scholarly work has concerned the history of Chinese painting, but he has also written on Japanese painting, particularly the masters of the Nanga, or Bunjinga, school, and always from the perspective of a China specialist. His publications in this field include the exhibition catalogue *Scholar-Artists of Japan: The Nanga School; Study of Sasaki Hyakusen;* "Yosa Buson and Chinese Painting"; and "Phases and Modes in the Transmission of Ming-Ch'ing Painting Styles to Edo-period Japan"; along with several articles on the modern master Tomioka Tessai. His book *The Lyric Journey: Poetic Painting in China and Japan,* based on the Reischauer Lectures he delivered at Harvard in 1993, contains a long chapter devoted to Buson.

Sesshū Tōyō (after), Japan, 1420–1506; *Landscape* (so-called *Long Scroll,* detail); handscroll; twentieth-century reproduction; mount: 14½ x 641 in. (36.8 x 1,628.1 cm); Los Angeles County Museum of Art, Gift of Mr. Albert Levinson. Photo © 2003 Museum Associates/LACMA

"Asian Calligraphy and Universal Abstraction: The Quest for Japanese Modernism in the Early Postwar Years"

Bert Winther-Tamaki
Assistant Professor in Art History,
University of California, Irvine

One of the most pervasive international tendencies in painting during the 1950s was the intersection of abstraction and writing. For Abstract Expressionists in the United States and the *informel* and *tachist* painters in Europe, brushstrokes often came to resemble forms of script. Challenged by the radical new "calligraphic abstraction" from overseas, many Tokyo artists came to regard Asian calligraphy and modernist abstraction as the central ingredients of their practice in the 1950s. Artists such as Morita Shiryū and Inoue Yūichi were astounded that foreigners, who could not read the words inscribed in Japanese and Chinese calligraphy, responded so enthusiastically to the formal characteristics of the medium. They came to the remarkable conclusion that the potential for a universal aesthetic in calligraphy could best be tapped by resisting the linguistic content and subjecting its brush forms to a process of abstraction.

Incited to radical experimentation by the abstract paintings of European and American contemporaries, Japanese artists nonetheless desired a calligraphic art that resonated with a keen sense of Asian and especially Japanese aesthetic identity. The resulting balance of the modernist and the Japanese served a generation of Japanese avant-garde calligraphers and painters extremely well. Their work from the mid-1950s to the late 1960s constituted the first modern Japanese art movement to win international acclaim.

Bert Winther-Tamaki's research interests include modern Japanese art, Asian American art, and discourses of East/West cultural difference and influence in the larger international sphere of modern art. His doctoral dissertation, "Isamu Noguchi: Conflicts of Japanese Culture in the Early Postwar Years," was completed in 1992, when he received his Ph.D. from the Institute of Fine Arts at New York University. He is the author of *Friction on the East/West Border: Japanese-American Art in the 1950s* about the border-crossing careers of a number of well-known and not so well-known artists. He previously taught at Syracuse University in New York and at Oberlin College in Ohio. From 1989 to 1992 he was a foreign research fellow at the Musashino Art University in Tokyo and from 1983 to 1985 he was a member of the curatorial staff of the Sezon Museum of Art in Tokyo.

Kuwabara Kōnan, Japan, b. 1906; *The Path to Ease*, 1978; hanging scroll; ink on paper; 27 x 13 in. (68.6 x 33.0 cm); Los Angeles County Museum of Art, Gift of Tenshu Koyama. © Kuwabara Kōnan. Photo © 2003 Museum Associates/LACMA

"Flights of Imagination: Artistic Innovation in Eighteenth-Century China, Korea, and Japan"

George Kuwayama
Senior Curator Emeritus,
Los Angeles County Museum of Art

The emergence of pragmatic ways of thinking and a degree of social mobility encouraged artistic innovation during the eighteenth century in the Far East. Peace and a stable economy led to a broadened patronage that was receptive to creative ideas. Painters, long dominated by the academic traditions of the court and established orthodoxies, found this benign environment liberating.

In China artists befriended by the prosperous merchants of Yangzhou painted intensely personal visions, eccentric in style and execution. In Korea *silhak*—a philosophical school of practical learning—flourished, fostering objective realism in the arts. In Japan a group celebrated as the "Kyoto eccentrics" explored novel solutions to artistic problems with imaginative ways of using materials and provocative brushwork. Mr. Kuwayama examined these three movements and suggested that their simultaneous emergence in China, Korea, and Japan implies contact and influence, or at least similar historical contexts.

In 1996 GEORGE KUWAYAMA retired as senior curator of Far Eastern Art at LACMA after a long career that began in 1959 at the Los Angeles County Museum of History, Science and Art (the precursor of LACMA) at Exposition Park. He has organized more than eighty exhibitions at LACMA, two of which deserve special mention: *Art Treasures of Japan* in 1965 and *The Quest for Eternity: Chinese Ceramic Sculpture from the People's Republic of China* in 1987. He has written in depth on many topics, including Far Eastern paintings and lacquers, ancient Chinese bronzes, Japanese enameling, and Korean ceramics. His most recent publication is *Chinese Ceramics in Colonial Mexico*.

Mr. Kuwayama played an essential role in the growth of LACMA's Asian art collection, most notably with the acquisition of the important Heeramaneck collections of Indian, Tibetan, and Nepalese art. He was also instrumental in initiating negotiations with Joe and Etsuko Price for the promised gift of Japanese paintings of the Edo period and the construction of the Pavilion for Japanese Art.

Soga Shōhaku (attrib.), Japan, 1730–1781; *Daoist Immortal;* hanging scroll; ink on paper; image: 61¼ x 33½ in. (155.5 x 85.0 cm); Los Angeles County Museum of Art, Gift of the Art Museum Council. Photo © 2003 Museum Associates/ LACMA

"A Walk through Daitokuji: A Zen Monastery and Its Image"

Gregory P. Levine
Department of the History of Art,
University of California, Berkeley

Established in the fourteenth century, the Kyoto Zen Buddhist monastery Daitokuji has long occupied a position of prominence in the city's enthralling religious and institutional landscape. Its reputation for monastic rigor is equaled by its fame as a crucible of Japanese and East Asian art, monastic and residential architecture, immaculately designed landscape gardens, and subtle settings for the ritual of tea.

Many visitors to the monastery and its many subsidiary temples may be struck, however, by the preponderance of iconic images of Buddhist deities, abbots, and patrons. Each is enshrined with great prominence on an altar and surrounded by a rich ensemble of offerings and decorations, a phenomenon that challenges popular perceptions of the Zen school as iconoclastic and antagonistic to ritual.

Focusing on a selection of important, and in some cases mysterious, works of sculpture and painting, Levine explored the intimate and dramatic relationships that evolved between the monastery and its icons, as well as their implication in Daitokuji's institutional history and sometimes tumultuous relationships with the world beyond the precinct's walls. Of particular importance are works of memorial portraiture depicting charismatic abbots and influential patrons, which (as effigies for the departed) continue to operate today as numinous focal points for the monastery and telling embodiments of the powerful role of representation in religious practice and devotion.

Long interested in the art and architecture of Japan's Buddhist temples, Gregory Levine received his Ph.D. in Japanese art and archaeology from Princeton University in 1997. A recipient of Mellon Foundation and Fulbright-Hayes fellowships, he lived in Japan for several years while conducting research for his doctoral dissertation. His disssertation, "Jukoin: Art, Architecture, and Mortuary Culture at a Japanese Zen Buddhist Temple," examined one of the best preserved and most beautiful subtemples located within Daitokuji.

Professor Levine has lectured on various topics related to Daitokuji's art and architecture. He is also interested in architectural preservation in Japan and the fate of the historic city of Kyoto, home to numerous temples, shrines, and villas. Since 1997 he has taught Japanese art and architecture in the Department of the History of Art at the University of California, Berkeley. He is currently working on several projects related to Japanese Buddhist portraiture.

Takuan Sōhō, Japan, 1573–1645; *Monk Raisan;* hanging scroll; ink on paper; image: 26⅛ x 12 in. (66.7 x 30.5 cm); mount: 55 x 12¾ in. (139.7 x 32.3 cm); Los Angeles County Museum of Art, Gift of Murray Smith. Photo © 2003 Museum Associates/LACMA

"A Miraculous Buddhist Icon: The Jūichimen Kannon at the Hasedera Temple"

Chari Pradel
Independent Scholar, Los Angeles

Yamato Hasedera is a Buddhist temple located in the mountains of Nara Prefecture. The temple is one of the major cult centers of Kannon (Sk. Avalokitesvara) and the eighth station of the famous pilgrimage route known as the "Thirty-three Sacred Sites of Avalokitesvara in the Western Country." The main icon at Hasedera is a monumental wooden image of a Jūichimen Kannon, or Eleven-Headed Avalokitesvara, famous for the miracles and benefits granted to those who were faithful to this deity.

Records of pilgrimages undertaken by members of the Imperial House and the aristocracy attest to the popularity of Hasedera in the Heian period (794–1185). Sei Shōnagon records impressions from her pilgrimage in *The Pillow Book* (c. 996). In *The Tale of Genji* (c. 1000), in the chapter "The Jeweled Chaplet," Murasaki Shikibu recounts the unexpected meeting of Tamakazura with her mother's elderly maid at Hasedera, an event described as having occurred through the miraculous intervention of Kannon. Historical records from later periods suggest that the cult of the Hasedera Kannon continued to grow in popularity and that the temple was visited by common people as well as by members of the ruling elite.

This lecture focused on the visual and narrative materials associated with the temple and its icon and explored their role in the formation and diffusion of the Hasedera Kannon cult. It presented images of the monumental miraculous icon and a set of painted handscrolls that explain the fantastic events associated with the making of the image as well as the sacred nature of the temple location. Yamato Hasedera and its icon exemplify an interesting facet of Japanese Buddhist practice, that of faith in a deity and the acquisition of worldly benefits.

Chari Pradel received her doctorate in Japanese art history from the University of California, Los Angeles, in 1997. Her dissertation, "The Fragments of the Tenjukoku Shūchō Mandara: Reconstruction of the Iconography and the Historical Contexts," focused on one of the most important Japanese National Treasures. Before coming to Los Angeles, Pradel lived in Japan, where she was an intern at the Art Museum of Ehime Prefecture for one year, and studied Japanese language at Waseda University for two years as a Mombusho scholarship recipient. Since 1997 she taught at the University of Southern California and Otis College of Art and Design. Her main area of interest is Japanese religious art, especially on the art associated with the Hasedera Kannon cult. She is also interested in Japanese-style painting and in the historiography of Japanese art history.

Hasedera-engi (detail), Japan, middle Muramachi period, 15th century; handscroll; ink and color on paper; 12 x 642 in. (30.5 x 1,630.7 cm); Seattle Art Museum, Margaret E. Fuller Purchase Fund, 57.15.2

"From Pilgrimage Site to Architectural Monument: Photography and the Reinterpretation of Ise Shrine"

Jonathan M. Reynolds
Art History Department, University of Southern California

Today the Shintō shrines at Ise, built in the sixth century, embody some of the most treasured aesthetic values associated with Japan. The image of stout columns of unfinished cypress, standing in a court of white pebbles and sheltered by a dense cryptomeria forest, resonates with cherished assumptions about Japanese culture. Ise has come to serve as an exemplar of architecture devoid of unnecessary ornament, architecture that reflects extraordinary sensitivity to building materials, architecture that is integral with, rather than imposed upon, nature.

This lecture examined the rich history of the representation of the shrines in text and image, from the poetry of the twelfth-century poet-priest Saigyō to guidebooks for Western tourists from the late nineteenth century. The talk placed special emphasis on stunning black-and-white photographs by Watanabe Yoshio, the first ever taken from within the inner compounds. Because the most important structures at Ise are not open to visitors, Watanabe's vision quickly became the only visual access to the shrine for the public at large.

JONATHAN REYNOLDS received his Ph.D. from Stanford University in 1991, and has taught Japanese art and architecture at Washington University, the University of Michigan, and the University of Minnesota before joining the faculty of the art history department at the University of Southern California. He has held major research fellowships from the Japan Foundation, the Getty Foundation, and the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, D.C.

The primary focus of Reynolds's research is Japanese architecture of the late nineteenth and twentieth centuries. For a number of years he has studied the career of the architect Maekawa Kunio (1905–1986), who through his powerful designs and compelling rhetorical skills became one of the figures most responsible for the ascent of modernist architecture in Japan and around the world. His current project examines the diverse strategies that have been employed to construct a useful understanding of Japanese architectural traditions within the Japanese architectural community from the 1870s to the present.

Reynolds has a growing interest in photography. In a future project he plans to explore the significance of rural life for many urban Japanese during the 1950s and 1960s, and the role of photography in affirming a sense of cultural identity and addressing an acute sense of loss in the face of rapid urbanization.

Photograph of Ise Shrine, Island of Honshu, Japan,
by Jonathan M. Reynolds

"The Illuminated Manuscript in Buddhist Japan: Making Sutras into Pictures"

Mimi Hall Yiengpruksawan
Professor of History of Art, Yale University

The Buddhist art of classical and medieval Japan has become widely known for its traditions of statuary and painting. Not only is much of this imagery aesthetically pleasing to behold in terms of technique and form, it also allows those with an interest in iconography to enjoy the pantheon of Buddhist gods rendered in wood, paint, and other media. Less well known, but equally exciting, is the venerable tradition of sutra illumination. Thousands of such scriptures, often copied and illustrated in gold pigment on indigo-dyed papers, were commissioned by aristocrats, especially in the medieval period. Many of these sumptuous works survive and offer a glimpse into the world of Buddhist narrative and philosophy. The lecture looked at these sutra illuminations while considering the people and objectives behind their commission. It also delved into the materials and techniques of sutra illumination, particularly to examine how text and image worked together in the promotion of Buddhist ideals.

MIMI HALL YIENGPRUKSAWAN, professor of the history of art at Yale University as well as chair of Yale's Council on East Asian Studies, is also chair of the editorial board of *The Art Bulletin,* the official journal of the College Art Association.

Dr. Yiengpruksawan received her doctorate in Japanese Art from the University of California, Los Angeles, where she also earned her Master of Art degree. She has written numerous books, essays, and articles on Japanese and Buddhist art and art history, including *Hiraizumi: Buddhist Art and Regional Politics in Twelfth-Century Japan* and *Essays on Materiality and Meaning in Japanese Buddhist Sculpture.*

Daihannya Haramitta Kyō, Japan; album; ink on paper; 10¼ x 2 in. (26 x 5.1 cm); Los Angeles County Museum of Art, Gift of Herbert R. Cole. Photo © 2003 Museum Associates/LACMA

"Perspectives on the Art of Munakata Shikō"

Allen Hockley
Professor of Art History,
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Munakata Shikō's woodblock prints occupy a unique place in both Japanese and international art. Munakata's approach to woodblock printmaking defied conventional conceptions of the medium and resulted in prints that possess great spontaneity and expressiveness—qualities also admired in the work of other mid-twentieth-century artists. At the same time, Munakata's cultural and artistic heritage is powerfully manifested in his work as a fondness for Japanese subjects, themes, and sensibilities. Munakata and his oeuvre fuse tradition with cutting-edge modernism in ways that are not only quintessentially Japanese but also uniquely transnational.

Munakata was an eloquent and provocative spokesman for his art. His engaging and sometimes eccentric personality complemented his highly individualistic approach to printmaking and seldom failed to leave an indelible impression on those who knew him. Accordingly, there exists a substantial body of anecdotal accounts and critical assessments of both the artist and his art from friends, colleagues, collectors, and scholars.

This lecture explored the critical junctures in Munakata's career through an appraisal of specific works that raised his profile in Japan and on the international stage. By situating these landmark works in several different contexts and milieus, this approach afforded multiple perspectives on Munakata's art, which, in turn, provided unique insights into this important and truly remarkable artist.

Allen Hockley received his Ph.D. from the University of Toronto in 1995 and is currently associate professor of Asian art history at Dartmouth College. The recipient of research awards from the Toyota Foundation, the Matsushita Foundation, and the Getty Foundation, Dr. Hockley pursues dual research interests—in Japanese prints and early Japanese photography. He has authored numerous articles and reviews and has contributed to the catalogues of several print exhibitions, including the Royal Academy's *Dawn of the Floating World,* the Freer and Sackler Galleries *Masterful Illusions,* and the Weatherspoon Art Museum's *Inside the Floating World.* The University of Washington Press published his monograph, *The Prints of Isoda Koryūsai: The Floating World and Its Consumers in Eighteenth-Century Japan.* He is currently finishing a book manuscript titled *Expectation and Authenticity in Early Japanese Photography.*

Munakata Shikō, Japan, 1903–1975; *Anaritsu*, late 1930s–late 1940s; woodblock print; ink on paper; image: 40¼ x 15¾ in. (102.2 x 40 cm); Los Angeles County Museum of Art, Gift of Hans and Margot Ries. Photo © 2003 Museum Associates/LACMA

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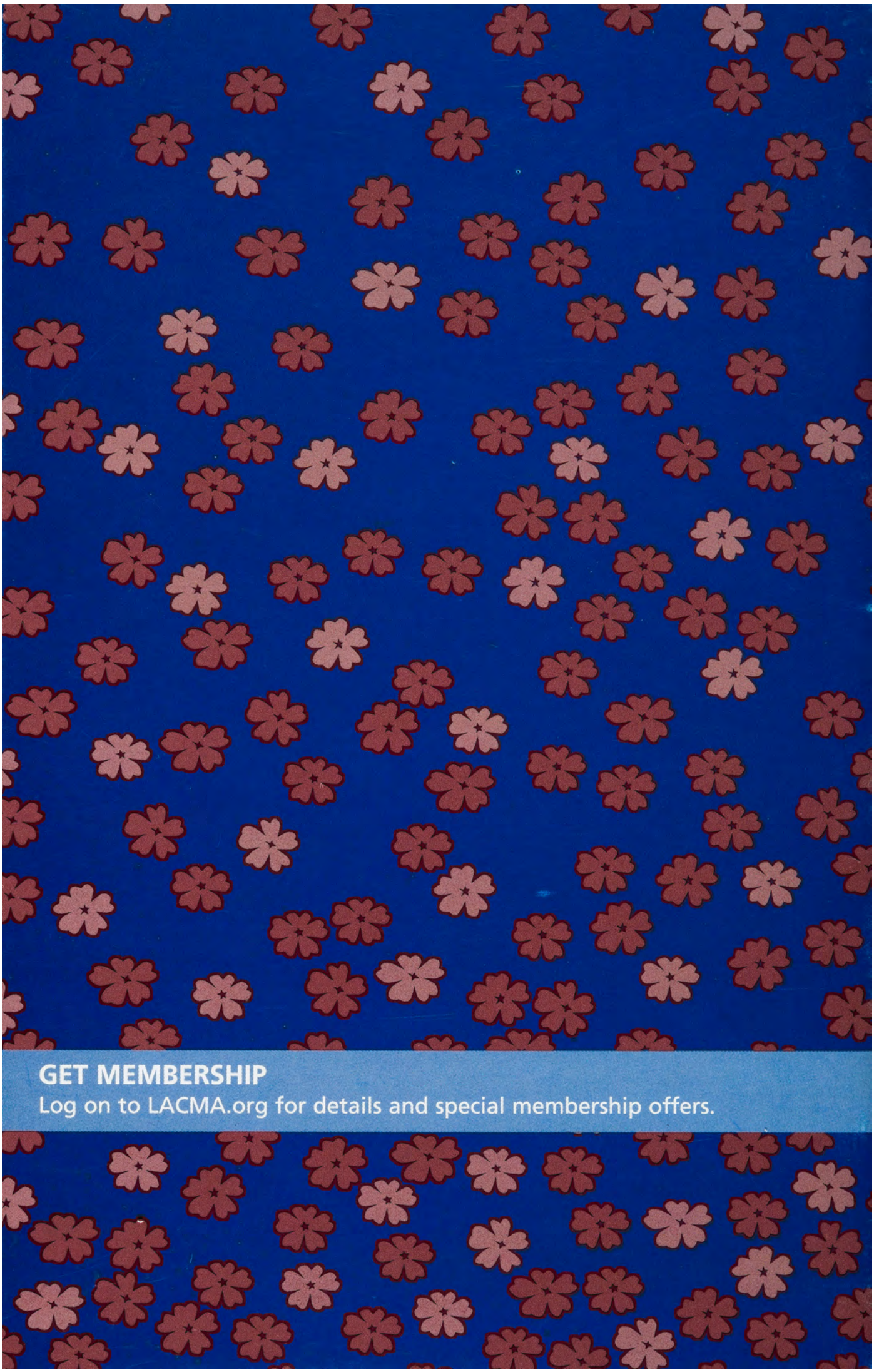

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